



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

tific names associated with them ;—the ballad as the norm or unit of poetic utterance ;—questions or topics of this sort, fundamental and going to the heart as well as the flower of the matter, with thickly strewn foot notes to buttress his positions as he goes along,—is what Dr. Gummere gives us in this introduction. With the mastery of these opening chapters, and the appendices to which we have called attention, we have the data in hand for a correct point of view of the ballad as a literary form, and then, inductively as it were, the ballads themselves. And how we can appreciate them ! These “survivals” as pictures of a communal period well nigh extinct the world over ;—“epics of the country side,” “the underground river of balladry,” “canticles of love and woe,” as Professor Gummere fondly calls them, have indeed, we find, as we read them, an interest for us in their far off drama and tragedy of human action. In their suggestiveness they take us to Sir Henry Maine, to Coulanges, Lavelaye—to others who have attempted to restore the early social conditions of the race. The book is bound strongly and printed well.

Henry N. Hoxic

Latin at Sight with Introduction, Suggestion for Sight-Reading and Selections for Practice, by EDWIN POST. Boston : Ginn & Co., 1894.

The subject with which this book deals, lies close to the heart of the modern teacher. Educators are aware that years may be spent in the so-called study of Latin without giving the student the ability to read Latin literature. Professor Post's book contains much that is helpful. It includes one hundred and eighty “Selections for Practice.” These cover a wide range of history and fable and are graded to some extent. Any wide-awake teacher knows the value of such material. And it is to be sincerely hoped that the day will come when college requirements will specify a certain amount of Latin to be read instead of naming certain authors. The entrance requirements in sight translation at the University of Chicago and at the Cornell University are full of encouragement to those who see in them an early emancipation from the vicious thralldom of “Caesar, Books I.—IV.”

In the introduction, Professor Post has expressed clearly and forcibly modern theories that are fast becoming practice in many schools. His suggestions with regard to reading at sight

are numerous and helpful. An important one is that the reading of connected Latin should begin very early in the Latin course. Students certainly take much more interest in their work if this is done. The author emphasizes the fact that if one would learn to read at sight one must *read at sight*, and therefore sight reading should begin at the same time as prepared translation, and be steadily kept up, both in the classroom and outside. Sight work on examination will help in this. Composition based on the Latin read is a valuable aid to a proper understanding of the syntax. The plan, adopted by our author and by Professor J. W. White whom he follows, of giving out in advance to the class basal or stem words which the pupil will find in his next day's lesson is a good one.

In his "How to Read at Sight," he shows how one must take in the thought from a Latin sentence just as a Roman did, word for word. While as he admits, his suggestions here are not complete enough for beginners, they are beyond question useful to teachers and also to students who have some knowledge of Latin but who have not obtained a working knowledge of the language. He first gives sentences from Caesar and Livy illustrating how this can be done. Then he shows why it is important to come to think in Latin and to take in the meaning of a Latin sentence without translating it. Finally there follow valuable hints about word analysis, etymologies and the systematic study of vocabularies. Since the publication of Professor W. G. Hale's pamphlet on the "Art of Reading Latin," in 1887, perhaps nothing has appeared the help of which teachers and others interested can so ill afford to lose.

Seattle High School

George M. Davison

The Inflections and Syntax of the Morte D'Arthur of Sir Thomas Malory. A Study of Fifteenth-Century English by CHARLES SEARS BALDWIN. GINN & CO., BOSTON, MASS.

The volume before us deserves special praise, because it is not a book designed to catch the favor of the market, but a scholarly study of a special work and a special period. It is a grammatical treatise as its name implies. The work is exceptionally well done, and those who wish a valuable reference book in English Grammar, to be put beside the *Grammar of Shakespeare*, by E. A. Abbott, will find Mr. Baldwin's work an important contribution. It ought to be a source of gratification also that this scholarly study has been made on American soil.